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table, formed of sprays of winter jessamine, with a flower of the pink anemone japonica at each corner of the square, is described as very pretty, and one night a novel effect was produced by hanging wreaths and garlands from some tall bronze figures, these forming part of an elaborate design of foliage plants and colored leaves. A curious and beautiful centre-piece was made for this device with a set of pink Chinese soapstones, which held bonbons and were surrounded with flowers. In a more ordinary style, but a very lovely one, was a device of dark red roses, white lilies, and *Adiantum farliense*. These were arranged in three great bowls, the centre being the largest, and the other two at each end of the table; among the dishes were laid labyrinths of fern and young rose-leaves, small petals of pale pink roses being strewn along these borders of green, and the design being marked out by little nests of moss and fern, with one white lily on the top. The silvered plate-glass, mentioned above, covered with water-lilies is very pretty—the reflection of the flowers, leaves, and buds being most effective.

CHIMNEY-BOARD VALANCE.

THIS tasteful design is shown in miniature in Fig. 1, and of the full working size in Fig. 2. The material is plush and the appliqué is satin, sewed down at the edges with a narrow fancy silk passementerie. The scallops at the edge are buttonholed and ornamented with fringe to match. This valance looks particularly well made of light claret plush with appliqué of old-gold satin and passementerie, in which the two hues are combined. The colors should accord, of course, however, with those in which the room is upholstered.

EMBROIDERY IN FLOSS SILK.

THE materials required for this work are: a well-chosen foundation, a frame in which to fix it (if the object of the work allows), and a bundle of skeins of different-colored floss silks. The work can be done with any ordinary coarse needle (about 4 or 5), provided the eye be large enough to thread with the silk.

The foundation may be either silk, satin, fine cloth, velvet, linen, or any other material that is neither too

dull sage-greens and yellow-browns—the “*feuille morte*” shades of the present day—should be used. For flowers themselves, deep Turkey-red, indigo-blue, and dull peach are good colors, and look well with gold or bright yellow centres. But on this subject no actual rule can of course be given; it must be done entirely according to taste. If a flower have six or more petals, four should be of the local color; the other two may be worked in white, or any other pale shade that corresponds, for the sake of variety and to mark where the light falls. For leaves, one shade only is generally sufficient. Rich browns have the best effect for stalks; a dark shade if the ground be light, and an ochre or cinnamon tint if dark.

The kind of patterns seen in the best old silk embroidery are either rambling, somewhat grotesque flower patterns, or else formal scroll devices. Both these are equally handsome in a different way.

FRENCH CURTAINS.

AMONG the French novelties are transparent colored curtains of Madras cloth in bright colors and designs, that are brought out most effectively when the light shines through them. Another novelty is white batiste curtains, a soft muslin fabric in square meshes like grenadine, and with wide lace-like stripes. These are either trimmed with antique lace, or are edged with painted borders. Other curtains have plain batiste centres, with insertion and edging of antique lace, or else of yak lace. Such curtains of striped, sprigged, or dotted muslin, gathered and arranged close against the sash to move with it, are also much used in France for bedroom and basement windows, and for vestibules. Dark green silk cur-

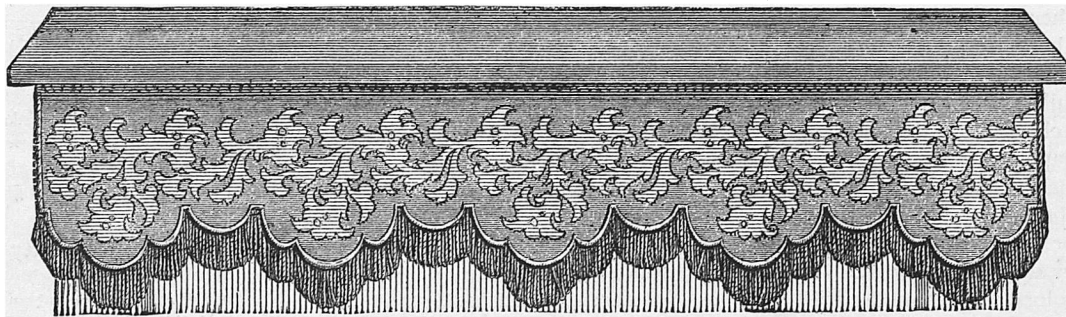


FIG. 1. DESIGN FOR CHIMNEY-BOARD VALANCE.

loosely woven, on the one hand, nor too hard and close, on the other. A soft but substantial gros-grain or ribbed silk is the best, if a silk foundation be chosen. Moiré is apt to pucker, and Persian silk is too loose to work upon. The first process in starting a piece of embroidery is to fix the foundation firmly in the frame, taking care to stretch it to an equal tightness throughout.

It is very necessary to select a suitable variety of colored silks. A large proportion of dull shades should be chosen, which will harmonize when brought into contact, and which will give the work the richness of coloring seen in old brocades, etc. A few bright shades may, however, be introduced with advantage. Faded salmon-color is very useful, and may be used with safety, as it blends with all the other tints throughout the work, and gives a mellowness to the whole. For stalks and leaves (in flower patterns),

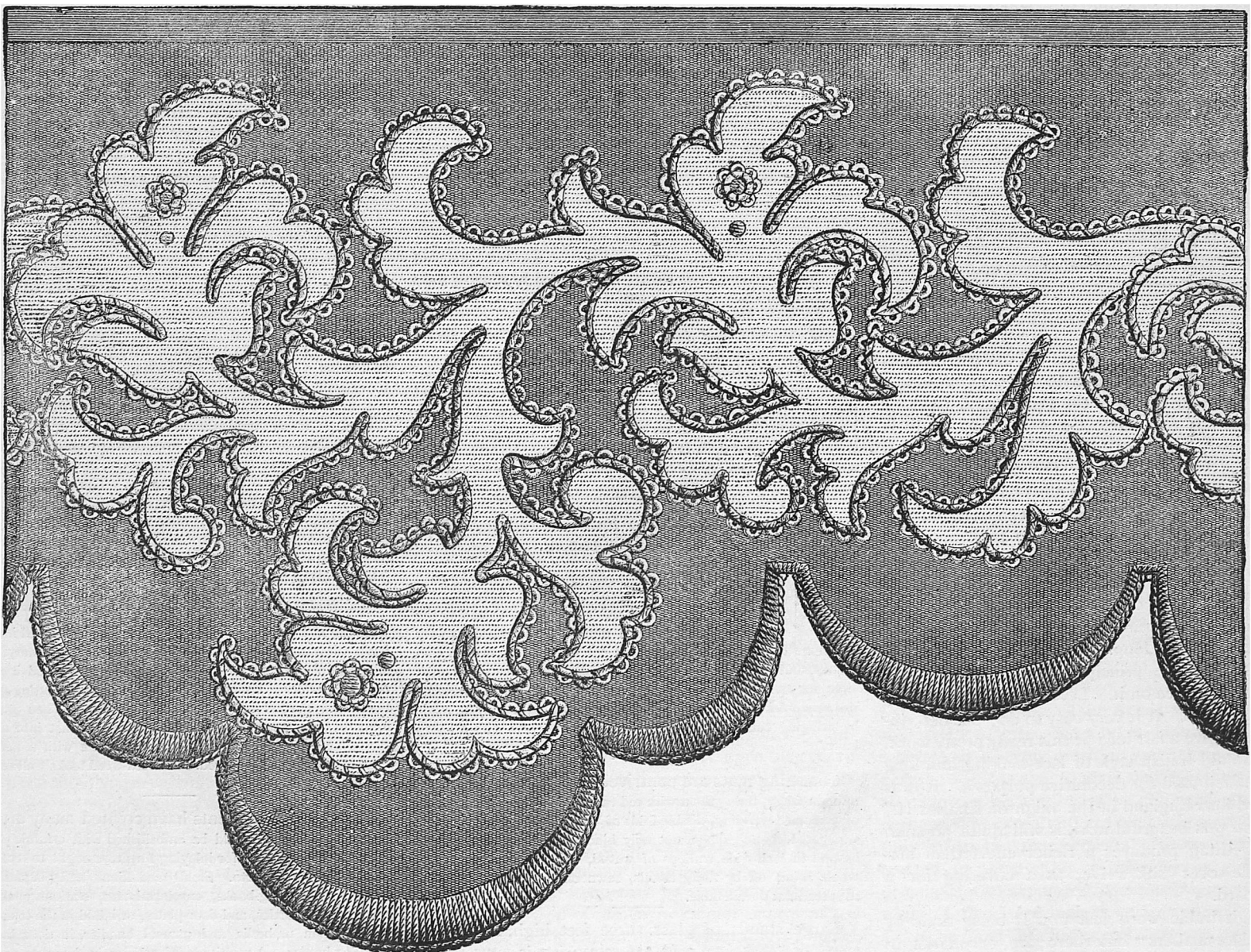


FIG. 2. FULL SIZE WORKING PATTERN OF THE CHIMNEY-BOARD VALANCE, SHOWN IN MINIATURE ABOVE.

tains are used in the same way in the summer for darkening rooms; these take the place of white and écreu and Indian red blinds. Two long flowing curtains of tapestry, plush, or other rich fabric, bordered across the top and bottom to match the furniture, are selected for grand drawing-rooms. They are strung on poles, or else they hang from a cornice that is built in the wall. Cretonne valances, very much festooned, and edged with ball fringe, are put above muslin or striped lace curtains in country houses. Curtains for some special rooms may be specified as follows:

BEDROOM CURTAIN.—In either muslin, chintz, cretonne, or washing silk; it is bordered by a ruching, which, on the lower edge, surmounts a flounce. The heading is concealed by a bouillonné, ornamented with a satin bow; holders to match.

BOUDOIR CURTAINS.—Overlapping curtains of Swiss or Madras muslin, trimmed with a goffered flounce, which also composes the holders. Double curtains in twilled silk, foulard, or satin, with a wide band of pomegranate embroidery or appliqué work. The outlining cord, of mixed colors, edge also the head galloon, and forms trefoils on the box plaits. Between the curtains falls a narrow valance, with fringe and heavy tassels to match the cordelières.

DINING-ROOM CURTAINS.—In serge, satin cloth, or plush, finished with a fringe in alternate coils and tiny balls harmonizing with the cord and tassels; shaped silk holders, either plain, embroidered, or, newer still, of painted ribbon. Carved cornice, supporting a flat mediæval valance, with side peaks inclosed between two box plaits.

THE SUPPLEMENT.

THE plaque of Diana (Fig. 1), by Prof. Camille Piton, given in our supplement this month, will be found a suitable companion for that of Apollo, in the September number of THE ART AMATEUR. The sky is bluish gray; the color is made by mixing ultramarine and raven black. Scratch the stars out sharply with a penknife. The moon also is the white of the porcelain. The goddess may be gray, according to the strength of the grounding. Her hair is black (brown and black), and her drapery violet (violet of gold). The outlines are black.

The Japanese plaque design (Fig. 2), also by Prof. Piton, furnishes a variety of decorative motives suitable for embroidery, china-painting, or etching on linen. The other Japanese design (Fig. 5), representing a warrior suddenly assailed by a bird, is intended for tile decoration.

The needlework designs, including an ingenious monogram of the name Augusta (Figs. 3 and 4), require no special explanation.

AMATEUR LACEWORK.

THE following information will tell our correspondent "Selma" what she wants to know: "You will require a small cushion, not the square kind used for pillow lace, but one three times as long as it is broad. A very small hassock, similar to those used in churches, does very well for the purpose, covered with strong glazed holland. It must be weighted with lead, and can be plainly covered, or can be made very pretty with blue silk. You must also have pins with colored heads, and unbleached linen thread to work with. Pin double lines to work upon from top to bottom lengthways; cut each skein once, and pass the ends of each separate thread under the line, drawing it through the loop. The knotting together forms the lace, the principal thread having each thread worked twice on it. Lessons can be given at most fancy shops. It is very easy to do; but descriptions cannot give a fair idea of this really pretty work, which is an old Italian style of lace-making, and long ago was much used for decorative purposes. It was introduced into England in the reign of Charles II." In England this beautiful work is still quite popular. Hardly anything produces a richer effect than marmalade lace over silk velvet as a covering for a mantel-board.

Some admirable work just now is being done by amateur lace-makers; but there are ear-marks to it which make it easily distinguishable from old

lace to the eyes of an expert. This difference is chiefly in pattern. The distinction between the patterns now used for point lace and the old specimens is that, while the modern lace consists of an exact and continuous repetition of a design, which is contained in four or five inches of space, the old lace displays a constant variety and change in the pattern throughout the entire length of the piece; there is also a freedom and originality in the design which constitutes its chief beauty. In this consists the superiority of *hand* over *machine* made lace. The iron machinery can repeat net-work stitches by the million, with greater precision and rapidity than any fair fingers can attain, but at best such repetition is tedious to the eye. The charm of variety and the beauty of novelty can only be found in the work of skilled hands, guided by fanciful minds, and not in the productions of iron wheels set agoing by steam. In order to a complete restoration of the art of point-lace making, each worker should design and amplify the pattern as the work progresses; but this would require an amount of invention not possessed by many.

In a large and artistically arranged English country-house, the owner, who was a great traveller, having seen many things in many lands, had the wall separating the two long drawing-rooms removed, and in place of folding doors or portière curtains, the space was filled in with one large sheet of unsilvered plate glass, leaving space of the size of an arched doorway on one side over which a handsome portière was draped. Thus a long unbroken vista was gained on entering the first drawing-room, terminating with a conservatory, without detracting from the warmth and convenience offered by having two drawing-rooms. Settees and lounges were arranged on either side of this glass screen, as they would be in the centre of a long drawing-room; so there was no fear of inadvertently attempting to walk through it.

Decorative Art Notes.

An improved sort of spatter-work has lately been devised abroad, where boxes have been prepared, containing a regular collection of cardboard flowers and foliage; these do not require much delicacy of touch, and are easily pinned. The ground may be either splashed or washed over with contrasting color; then leaves and flowers are removed, and the veining, stamens, and other finishing touches are put in with a fine brush. Such an easy method calls for no previous knowledge of painting, and is far more ornamental than the plain ink spattering; by its means cushions, panels, and various medallions can be got up.

Some new and peculiar but pretty hand screens are of French origin. Slightly oval-shaped, they are composed of a kind of coarse open linen, very similar to that used by cheese-makers and pastry-cooks. On this material a landscape is wrought in very fine wool, intermingled with chenille or silk, and in the foreground stand in relief and in graceful attitudes small figures dressed up like dolls in the richest materials, their heads and hands being in painted cardboard. The subjects generally chosen as most picturesque are outdoor scenes, with shepherdesses and peasants. In other screens of satin cloth, the figures are merely placed in the centre with no surroundings. The dressing and gumming of these dolls is not easy; it requires an artistic taste and very deft fingering, which gives a certain value to such knick-knacks.

Old-gold and blue, claret and old-gold, light blue and brown, are good mixtures for sofa blankets.

Old corks may be put to some quaint ornamental uses. Cork baskets are made by breaking up corks, threading the pieces on wire, and winding them round boxes and strawberry baskets. To make rustic cork boxes cut old wine corks into thin rounds, and each round into six pieces. Thread them, and plait eight for the outside and six for the inside, and when varnished this resembles leather. An ingenious walking stick may be made by stringing corks on a stiff wire and carving them with a sharp knife.

Charming mats are contrived with Japanese squares of embroidery, lining them with red twill and inserting a padding of perfumed wadding, double folds of flannel, or swansdown. A variegated chintz-galloon not only binds the edge, but projects beyond in inch-wide scallops of waved, fringe-like loops. The whole is set off by fluffy tassels, sewn on underneath in order to spread flat on the table.

Large stands of glass, three feet high, filled with grasses or flowers, form a favorite corner-piece in many English drawing-rooms.

An English lady, struck with the beautiful effect of painting in oil colors on gilding, resolved to try the experiment on pottery. She accordingly procured some earthenware saucers about fourteen inches in diameter, made for her especially, washed them with soap and water mixed with a little soda, and then laid on a thin coating of gilder's size; when quite dry (which was in about twenty-four hours), a thick coat of flake-white oil color was added, carefully smoothed and softened down with a badger-hair softener, and when dry another coating of size. In a day or two it was ready to receive the gilding. She found the best way of gilding was to procure a book of leaf gold, and instead of applying it with a brush to take one of the blank leaves from the book, rub it over with white wax, press it slightly on the gold, which will adhere to it, then apply the leaf to the sized saucer with a smooth even pressure, and detach the blank leaf, which will come off easily, leaving the gold on the saucer, repeating the process until every part is covered. One of her pupils painted a landscape with figures on one of these saucers, first prepared by sizing and covering it over with flake white, proceeding as on canvas, and afterwards putting on two coats of white hard spirit varnish, leaving a margin of four inches gilded. These saucers proved very ornamental for standing in a glass cabinet, or for wall decorations.

A novel and pretty tea-tablecloth is made of cream oatmeal cloth, edged with thick, fashionable lace, and, above, four or five rows of different colored satin ribbons, about an inch and a half wide, stitched on at a little space from each other, each ornamented at the edges with herring-bone stitches of silk of the same color as the ribbon. This is a bright, easy style of ornamentation, and has a very pretty effect. If several colors are not liked, the bands may be all of the same. Plain oatmeal cloth, with a deep lace fall and large colored satin bows at the corners, looks well.

A new cover for a footstool is worked in ordinary cross-stitch on canvas with field flowers; the novelty is the grounding, which consists of a silk cross-stitch and a bead alternately.

Miss S. L. Phelps has recently painted to private order a cup and saucer of great beauty. A tangle of ox-lips and marguerites, supporting the handle of the cup and extending on either side to the front, which bears the monogram of the owner, is on a ground of delicate blue. The edges of the cup and saucer are gilt. The work is creditable in every way to the lady, and has been much admired.

At the rooms of Mr. Watson, the art collector, in Union Square, there is an oxidized silver medallion of Sara Bernhard, from the original by Louise Abbema, of which a drawing was given on the front page of the August number of THE ART AMATEUR.

Some admirable specimens of painting on silk have recently been done by Mr. Charles A. Chapin for his own amusement. He should give the benefit of his experience to some of those amateurs who need instruction in this charming work. The greatest of the old masters did not consider the practice of decorative art below their dignity, and there is no reason why our modern artists should think it derogatory to theirs.

A recent and very curious application of the art of wood-carving is to be met with in a fashionable French shoe. This is made in various woods, as cedar or rosewood, and modelled in the shape of the wooden shoes worn by the peasantry of France. The new artistic "sabot, however, is not only an example of beautiful carving, but is farther adorned by steel knobs and various settings of silver and other metals.

R. P. Pullan has prepared and placed on exhibition in London a design for the decoration of the dome of St. Paul's Cathedral. It is proposed to divide the inner surface of the dome above the windows into eight sections by means of richly decorated ribs of an architectural character. These ribs, which converge toward the centre, will spring from thrones on which are seated figures of prophets about three times the life-size, and over each throne there will be a standing angel. The spaces between the ribs will be filled in the lower parts by an architectural composition, above which the space will be filled with a multitude of angels on a blue ground. On the top of the upper dome, but imperfectly visible through the eye of the lower, the Holy Lamb on a gold ground will be painted.

An English writer describes the making of "sea-weed doyleys" as follows: "I put the pieces of sea-weed into a large basin of water, so that they spread out in full beauty. I then slipped a piece of net on paper underneath and lifted it gradually out of the water. I placed the whole between blotting-paper between weights and left it for a day or two. When quite dry I removed the paper underneath the net, cut the net into a circular shape, and added an edge of very fine lace with a needle and thread. No gum is required. The sea-weed looks well on pink or blue net."

Modern requirements have created many articles of virtu and use which could be embellished with ceramic paintings. Panels and medallions for inlaying furniture ought to receive more attention than hitherto. Small medallions and plaques may be applied to blotting-books, envelope-boxes, stationery and card-cases, postage scales, and door-plates, or inlaid in the tops of walking-sticks, in umbrella and parasol handles, in door knobs and smelling bottles. A multitude of articles in common use can be beautifully and advantageously decorated in this way.